

STAGE  
SCREEN

PRICE 10 CENTS

Only Theatrical Newspaper on the Pacific Coast

RADIO  
MUSIC

# INSIDE FACTS Of Stage and Screen

ESTABLISHED 1924

EDITED BY JACK JOSEPHS

Vol. XII Entered as Second Class Matter, April 29, 1927, at Post-  
office, Los Angeles, Calif., under Act of March 3, 1879.

Saturday, December 6, 1930

Published Every Saturday at 800-801 Warner Bros. Down-  
town Building, 401 West Seventh St., Los Angeles, Calif.

No. 23

# SELL-OUT STARS' HOMES

## FRANKLIN MAY RUN THEATRES OF U. A.

Here's another new job talked about for Harold B. Franklin.

With United Artists and Warners reported on the verge of a tie-up for their theatres, William Fox is rumored as planning to align with the potential merger.

Harold B. Franklin operated West Coast's smaller Foxes, and the natural inference is that he will toss in with the U. A.-Warner group, if the merger is effected and Fox takes hold again.

There's also some talk that Fox's name is going to be taken off the theatres, which he controlled up to a year ago. His name has already come down from the studio signs.

Franklin has furnished news copy, always in rumor form, since his withdrawal from Fox-West Coast. Until he gets set, he is almost as good for the trade paper as Aimee McPherson and Clara Bow are for the dailies.

If it comes off, Fox is dropped from the theatres, as well as the studio, at least means work for the electric sign industry.

### ALGIER IN PICS

Sidney Algier, who for the past year has been general production supervisor for Franklin Productions at the Mayan Theatre in Los Angeles, returns to the motion picture field as general production manager for the Hollywood branch of Liberty Productions, with headquarters at Metropolitan Studios.

### HOUSES IN TIE-UP

With nearly all-city high school football teams in line to be announced this week by the Los Angeles Record, Loew's State tied in with the paper, whereby awards to the picked gridiron stars will be made on the stage of the theatre.

### More Phoney Stuff

Artificial Xmas trees for streets of artificial Hollywood were made by Oscar Balzar, gift shop operator, and Otto K. Olsen, Kleig specialist. Downtown Los Angeles has real fir trees.



## KENNETH HARLAN

AT HIS NEW  
POM-POM NIGHT CLUB  
HOLLYWOOD

### MANNING QUIT

Norman Manning has left the Roosevelt hotel as entertainment director. The Monday guest nights are also called off at the Hollywood hostelry.

### LAMBERT RETURNS

Eddie Lambert had just returned in his private car after several months of personal appearance tours throughout the East and West to work for Screen Snapshots.

### MILDRED AT SHOP

Mildred Harris has signed as a principal in the "Eleven-Fifteen Revue," girl show which opens on January 2 at Ralph Herman Play Shop, Hollywood.

## EASY PICK FOR BOYS AT STAR'S BACK DOOR

A name, in Hollywood, accompanied by a phone number and an address is worth anywhere from a dime to a dollar, or better.

It's a new racket, proving highly profitable to certain girls, boys, to men, water bottle dispensers and other drivers of wagons, who call at homes of the stars.

Despite efforts of certain stars to keep their phone number and even their house address private, every one gets this information these days, from the source or another, with the delivery boys finding it a new and easy way to cash in on extra dough.

Numerous firms and individuals, ranging from attorneys and collection agencies to oil and bond salesmen, are ready to pay cash for names and numbers.

Before hard times hit Hollywood, the tradesmen would have hesitated to jeopardize his job by taking a chance. Now, everybody's taking a chance on almost anything.

And when the phone jingles at a late hour, and the star answers, he's in for a lot of wondering how the supposedly secret information leaked out.

So far, bootleggers haven't fallen under suspicion of selling out on their customers.

### LESSER EXPANDS

Sol Lesser has opened a Hollywood office for his Sol Lesser Enterprises.

### HIS ANTICIPATING

Joseph Cawthon has two previous notes in his engagement book which he will be interested to attend. One is "The Princess and the Pauper," Fox, and the other, "Kiki" starring Mary Pickford, United Artists. Cawthon plays prominent roles in these pictures.

### Nible Goes East

Fred Nible has left Hollywood for a time at least. He has gone to New York to negotiate for his independent productions, which he will make on the coast.

•YOU'LL SEE IT IN FACTS•

# TRICK NAME BOOSTS GROSS OF RKO

## SPECKS GRAB GRID BLOCKS

Despite efforts of school authorities to halt ticket speculation, the specks were reported to have blocks of 25 and 50 seats for the USC-Notre Dame game.

System employed is that ticket purchasers sell in their checks with others, and that one or two tickets will be issued to one buyer.

So rigid was the school in enforcing this mandate, that it is estimated \$100,000 was returned to the school because individuals wanted more pasteboards than the school rule permitted.

How did the specks manage to grab off their blocks of seats? Is question now agitating some of the fans.

Gittleson agency, despite high prices offered, held to their policy through the change of usual fey cents premium, although they could have made more than the double on the original price of the seats.

On the other hand, the specks, by the large blocks in hands of certain speculators, it is estimated 2000 phonny ticketers were printed by gyps, and thrown on the market to sucker fans.

## PARTY CELEBRATES DAYLIGHT DEFEAT

OAKLAND, Dec. 4.—As a gesture of appreciation and daylight savings, the Theatre Owners Association threw a party at the Hotel Lexington on Monday night for theatre employees. Entertainment included dancing and a buffet luncheon.

In charge of the affair were Frank R. Newman of the Fox Oakland; C. A. Tompkins, Fox T. and D.; Charlie Carroll, Fox Grand Lake; Willard Welch, Orpheum.

**NEW FADE DUE.** Sedal Bennett will open the "Central Door" cafe at Seventeenth and Grand in the basement of an apartment house.

**U. A. GETS WINNER.** "Street Scene," Pulitzer prize play will be the first by Samuel Goldwyn for United Artists.

**OFF TO N.Y.** Having finished directing Douglas Fairbanks' latest "Reaching for the Moon," Edmund Goulding will leave for New York to direct Nancy Carroll in "Up Tops the Devil."

**MARY ALDEN.** Mary Alden owns one of the best libraries in Southern California, containing over 1,000 volumes, many of them autographed and with unique bindings.

**TIF SIGNS FAWCETT.** George Fawcett has been signed for "Drums of Jeopardy."

**RAY COFFIN INTERNATIONAL PUBLICITY**  
6607 Sunset Blvd.  
Hollywood, Calif.  
Phone Gladstone 3201

**MOSCONI BROTHERS.** Auditions for Stage, Every Wed., at 11 a.m. Children's aud. every Sat., at 11 a.m.

1747 N. LAS PALMAS HOLLYWOOD. PHONE RE 7082

## WALL STREET TO OPEN PURSE FOR PICTURE INDUSTRY

Wall Street, which has controlled pictures considerably in the handling of finance, is reported to have arrived at a general plan for giving the men in the industry who know the picture racket, or ought to, a chance to have some leeway.

The understanding is that Wall Street is going to be less drastic in the paring of budgets in the coming year.

Complaints that recent pictures have been answered by studio execs, with statements they didn't have sufficient working funds, are not what was needed. Wall Street, after a year or so of tight purse strings, is about ready to spend money to make

## UNIONS NEAR SETTLEMENT

**SAN FRANCISCO.** Dec. 4.—Final settlement of the theatre-musicians union dispute is looked for December 11 when Albert Greenbaum, local secretary, returns from Washington where he has been meeting in New York. Conferences were under way all last week between theatre and labor heads in an effort to clear up the question whether men can hang fire since September 1.

Labor leaders are holding out for a definite contract, while picture houses want the privilege of discontinuing the extra fees which they desire upon the customary two weeks' notice. Current basis of negotiations calls for possible elimination of bands at Joe's Warfield and the Palace, Pantages' Orpheum, Jane Muller, Arctic Folies, Jane Slater, Dorothy Shearer, Mary Jo Ellis, Jane La Follette, Renee Unger and George Darneille are in cast of first show.

Speaking for RKO, however, Mervin Leibman said this firm would place no further burden on the unemployment situation by firing men. Every effort will be made to keep all present musicians, St. Francis and the Fox T. and D. Oakland.

Speaking for RKO, however, Mervin Leibman said this firm would place no further burden on the unemployment situation by firing men. Every effort will be made to keep all present musicians, St. Francis and the Fox T. and D. Oakland.

While nothing has been definitely mentioned during the last several months, it is known that Publicis contemplated taking up its band at the Belasco, building up its house there, but the project is a big business getter. It works two ways. Stimulated Saturday night biz, and starts early "word of mouth" exploitation for the new pic.

**TAKES DENVER HOTEL.** DENVER, Dec. 4.—William West has taken over management of the Denver Hotel. Denver, Mr. West has been connected with Colorado Hotels for many years both as manager and as manager. He caters to performers.

**JOIN BEAUDINE.** Eddie Baker and Jack Duffy have been added to the cast of Harold Beaudine's next Vanity comedy, Educational-Christie at Metropolitan Studios.

**GOODRICH ASSIGNED.** General Manager E. H. Allen, of Educational, has assigned William Goodrich to direct the next Ideal comedy at Educational Studios.

**WALLY AT TIF.** Wallace MacDonald signed for "Drums of Jeopardy," Tiffany-Stahl, George Seitz directs.

**DAPHNE AT RKO.** Daphne Pollard in "Children of the Streets" at RKO, under George Archibald's direction.

**Frances Union.** Late feature of Ziegfeld's "Follies" and "Whoopie," has fashioned a new act for RKO, called "On My Own."

Frank Richardson has also returned to RKO vaudeville after considerable success in talking pictures. He is remembered for participation in such hits as "Side Up," "Let's Go Places," "Happy Days" and "Masquerade."

William Gaxton returns to vaudeville in one of his best vehicles, "Partners," in which he is supported by George Arliss, formerly office boy in the executive offices of RKO, who has had feature roles in several Broadway musicals.

Frances Union, late feature of Ziegfeld's "Follies" and "Whoopie," has fashioned a new act for RKO, called "On My Own."

Frank Richardson has also returned to RKO vaudeville after considerable success in talking pictures. He is remembered for participation in such hits as "Side Up," "Let's Go Places," "Happy Days" and "Masquerade."

William Gaxton returns to vaudeville in one of his best vehicles, "Partners," in which he is supported by George Arliss, formerly office boy in the executive offices of RKO, who has had feature roles in several Broadway musicals.

Frances Union, late feature of Ziegfeld's "Follies" and "Whoopie," has fashioned a new act for RKO, called "On My Own."

Frank Richardson has also returned to RKO vaudeville after considerable success in talking pictures. He is remembered for participation in such hits as "Side Up," "Let's Go Places," "Happy Days" and "Masquerade."

William Gaxton returns to vaudeville in one of his best vehicles, "Partners," in which he is supported by George Arliss, formerly office boy in the executive offices of RKO, who has had feature roles in several Broadway musicals.

Frances Union, late feature of Ziegfeld's "Follies" and "Whoopie," has fashioned a new act for RKO, called "On My Own."

Frank Richardson has also returned to RKO vaudeville after considerable success in talking pictures. He is remembered for participation in such hits as "Side Up," "Let's Go Places," "Happy Days" and "Masquerade."

William Gaxton returns to vaudeville in one of his best vehicles, "Partners," in which he is supported by George Arliss, formerly office boy in the executive offices of RKO, who has had feature roles in several Broadway musicals.

Frances Union, late feature of Ziegfeld's "Follies" and "Whoopie," has fashioned a new act for RKO, called "On My Own."

Frank Richardson has also returned to RKO vaudeville after considerable success in talking pictures. He is remembered for participation in such hits as "Side Up," "Let's Go Places," "Happy Days" and "Masquerade."

William Gaxton returns to vaudeville in one of his best vehicles, "Partners," in which he is supported by George Arliss, formerly office boy in the executive offices of RKO, who has had feature roles in several Broadway musicals.

Frances Union, late feature of Ziegfeld's "Follies" and "Whoopie," has fashioned a new act for RKO, called "On My Own."

Frank Richardson has also returned to RKO vaudeville after considerable success in talking pictures. He is remembered for participation in such hits as "Side Up," "Let's Go Places," "Happy Days" and "Masquerade."

William Gaxton returns to vaudeville in one of his best vehicles, "Partners," in which he is supported by George Arliss, formerly office boy in the executive offices of RKO, who has had feature roles in several Broadway musicals.

Frances Union, late feature of Ziegfeld's "Follies" and "Whoopie," has fashioned a new act for RKO, called "On My Own."

Frank Richardson has also returned to RKO vaudeville after considerable success in talking pictures. He is remembered for participation in such hits as "Side Up," "Let's Go Places," "Happy Days" and "Masquerade."

William Gaxton returns to vaudeville in one of his best vehicles, "Partners," in which he is supported by George Arliss, formerly office boy in the executive offices of RKO, who has had feature roles in several Broadway musicals.

Frances Union, late feature of Ziegfeld's "Follies" and "Whoopie," has fashioned a new act for RKO, called "On My Own."

Frank Richardson has also returned to RKO vaudeville after considerable success in talking pictures. He is remembered for participation in such hits as "Side Up," "Let's Go Places," "Happy Days" and "Masquerade."

William Gaxton returns to vaudeville in one of his best vehicles, "Partners," in which he is supported by George Arliss, formerly office boy in the executive offices of RKO, who has had feature roles in several Broadway musicals.

Frances Union, late feature of Ziegfeld's "Follies" and "Whoopie," has fashioned a new act for RKO, called "On My Own."

Frank Richardson has also returned to RKO vaudeville after considerable success in talking pictures. He is remembered for participation in such hits as "Side Up," "Let's Go Places," "Happy Days" and "Masquerade."

William Gaxton returns to vaudeville in one of his best vehicles, "Partners," in which he is supported by George Arliss, formerly office boy in the executive offices of RKO, who has had feature roles in several Broadway musicals.

Frances Union, late feature of Ziegfeld's "Follies" and "Whoopie," has fashioned a new act for RKO, called "On My Own."

Frank Richardson has also returned to RKO vaudeville after considerable success in talking pictures. He is remembered for participation in such hits as "Side Up," "Let's Go Places," "Happy Days" and "Masquerade."

William Gaxton returns to vaudeville in one of his best vehicles, "Partners," in which he is supported by George Arliss, formerly office boy in the executive offices of RKO, who has had feature roles in several Broadway musicals.

Frances Union, late feature of Ziegfeld's "Follies" and "Whoopie," has fashioned a new act for RKO, called "On My Own."

Frank Richardson has also returned to RKO vaudeville after considerable success in talking pictures. He is remembered for participation in such hits as "Side Up," "Let's Go Places," "Happy Days" and "Masquerade."

William Gaxton returns to vaudeville in one of his best vehicles, "Partners," in which he is supported by George Arliss, formerly office boy in the executive offices of RKO, who has had feature roles in several Broadway musicals.

Frances Union, late feature of Ziegfeld's "Follies" and "Whoopie," has fashioned a new act for RKO, called "On My Own."

Frank Richardson has also returned to RKO vaudeville after considerable success in talking pictures. He is remembered for participation in such hits as "Side Up," "Let's Go Places," "Happy Days" and "Masquerade."

William Gaxton returns to vaudeville in one of his best vehicles, "Partners," in which he is supported by George Arliss, formerly office boy in the executive offices of RKO, who has had feature roles in several Broadway musicals.

Frances Union, late feature of Ziegfeld's "Follies" and "Whoopie," has fashioned a new act for RKO, called "On My Own."

Frank Richardson has also returned to RKO vaudeville after considerable success in talking pictures. He is remembered for participation in such hits as "Side Up," "Let's Go Places," "Happy Days" and "Masquerade."

William Gaxton returns to vaudeville in one of his best vehicles, "Partners," in which he is supported by George Arliss, formerly office boy in the executive offices of RKO, who has had feature roles in several Broadway musicals.

Frances Union, late feature of Ziegfeld's "Follies" and "Whoopie," has fashioned a new act for RKO, called "On My Own."

Frank Richardson has also returned to RKO vaudeville after considerable success in talking pictures. He is remembered for participation in such hits as "Side Up," "Let's Go Places," "Happy Days" and "Masquerade."

William Gaxton returns to vaudeville in one of his best vehicles, "Partners," in which he is supported by George Arliss, formerly office boy in the executive offices of RKO, who has had feature roles in several Broadway musicals.

Frances Union, late feature of Ziegfeld's "Follies" and "Whoopie," has fashioned a new act for RKO, called "On My Own."

Frank Richardson has also returned to RKO vaudeville after considerable success in talking pictures. He is remembered for participation in such hits as "Side Up," "Let's Go Places," "Happy Days" and "Masquerade."

William Gaxton returns to vaudeville in one of his best vehicles, "Partners," in which he is supported by George Arliss, formerly office boy in the executive offices of RKO, who has had feature roles in several Broadway musicals.

Frances Union, late feature of Ziegfeld's "Follies" and "Whoopie," has fashioned a new act for RKO, called "On My Own."

Frank Richardson has also returned to RKO vaudeville after considerable success in talking pictures. He is remembered for participation in such hits as "Side Up," "Let's Go Places," "Happy Days" and "Masquerade."

William Gaxton returns to vaudeville in one of his best vehicles, "Partners," in which he is supported by George Arliss, formerly office boy in the executive offices of RKO, who has had feature roles in several Broadway musicals.

Frances Union, late feature of Ziegfeld's "Follies" and "Whoopie," has fashioned a new act for RKO, called "On My Own."

Frank Richardson has also returned to RKO vaudeville after considerable success in talking pictures. He is remembered for participation in such hits as "Side Up," "Let's Go Places," "Happy Days" and "Masquerade."

William Gaxton returns to vaudeville in one of his best vehicles, "Partners," in which he is supported by George Arliss, formerly office boy in the executive offices of RKO, who has had feature roles in several Broadway musicals.

Frances Union, late feature of Ziegfeld's "Follies" and "Whoopie," has fashioned a new act for RKO, called "On My Own."

Frank Richardson has also returned to RKO vaudeville after considerable success in talking pictures. He is remembered for participation in such hits as "Side Up," "Let's Go Places," "Happy Days" and "Masquerade."

William Gaxton returns to vaudeville in one of his best vehicles, "Partners," in which he is supported by George Arliss, formerly office boy in the executive offices of RKO, who has had feature roles in several Broadway musicals.

Frances Union, late feature of Ziegfeld's "Follies" and "Whoopie," has fashioned a new act for RKO, called "On My Own."

Frank Richardson has also returned to RKO vaudeville after considerable success in talking pictures. He is remembered for participation in such hits as "Side Up," "Let's Go Places," "Happy Days" and "Masquerade."

William Gaxton returns to vaudeville in one of his best vehicles, "Partners," in which he is supported by George Arliss, formerly office boy in the executive offices of RKO, who has had feature roles in several Broadway musicals.

Frances Union, late feature of Ziegfeld's "Follies" and "Whoopie," has fashioned a new act for RKO, called "On My Own."

Frank Richardson has also returned to RKO vaudeville after considerable success in talking pictures. He is remembered for participation in such hits as "Side Up," "Let's Go Places," "Happy Days" and "Masquerade."

William Gaxton returns to vaudeville in one of his best vehicles, "Partners," in which he is supported by George Arliss, formerly office boy in the executive offices of RKO, who has had feature roles in several Broadway musicals.

Frances Union, late feature of Ziegfeld's "Follies" and "Whoopie," has fashioned a new act for RKO, called "On My Own."

Frank Richardson has also returned to RKO vaudeville after considerable success in talking pictures. He is remembered for participation in such hits as "Side Up," "Let's Go Places," "Happy Days" and "Masquerade."

William Gaxton returns to vaudeville in one of his best vehicles, "Partners," in which he is supported by George Arliss, formerly office boy in the executive offices of RKO, who has had feature roles in several Broadway musicals.

Frances Union, late feature of Ziegfeld's "Follies" and "Whoopie," has fashioned a new act for RKO, called "On My Own."

Frank Richardson has also returned to RKO vaudeville after considerable success in talking pictures. He is remembered for participation in such hits as "Side Up," "Let's Go Places," "Happy Days" and "Masquerade."

William Gaxton returns to vaudeville in one of his best vehicles, "Partners," in which he is supported by George Arliss, formerly office boy in the executive offices of RKO, who has had feature roles in several Broadway musicals.

Frances Union, late feature of Ziegfeld's "Follies" and "Whoopie," has fashioned a new act for RKO, called "On My Own."

Frank Richardson has also returned to RKO vaudeville after considerable success in talking pictures. He is remembered for participation in such hits as "Side Up," "Let's Go Places," "Happy Days" and "Masquerade."

William Gaxton returns to vaudeville in one of his best vehicles, "Partners," in which he is supported by George Arliss, formerly office boy in the executive offices of RKO, who has had feature roles in several Broadway musicals.

Frances Union, late feature of Ziegfeld's "Follies" and "Whoopie," has fashioned a new act for RKO, called "On My Own."

Frank Richardson has also returned to RKO vaudeville after considerable success in talking pictures. He is remembered for participation in such hits as "Side Up," "Let's Go Places," "Happy Days" and "Masquerade."

William Gaxton returns to vaudeville in one of his best vehicles, "Partners," in which he is supported by George Arliss, formerly office boy in the executive offices of RKO, who has had feature roles in several Broadway musicals.

Frances Union, late feature of Ziegfeld's "Follies" and "Whoopie," has fashioned a new act for RKO, called "On My Own."

Frank Richardson has also returned to RKO vaudeville after considerable success in talking pictures. He is remembered for participation in such hits as "Side Up," "Let's Go Places," "Happy Days" and "Masquerade."

William Gaxton returns to vaudeville in one of his best vehicles, "Partners," in which he is supported by George Arliss, formerly office boy in the executive offices of RKO, who has had feature roles in several Broadway musicals.

Frances Union, late feature of Ziegfeld's "Follies" and "Whoopie," has fashioned a new act for RKO, called "On My Own."

Frank Richardson has also returned to RKO vaudeville after considerable success in talking pictures. He is remembered for participation in such hits as "Side Up," "Let's Go Places," "Happy Days" and "Masquerade."

William Gaxton returns to vaudeville in one of his best vehicles, "Partners," in which he is supported by George Arliss, formerly office boy in the executive offices of RKO, who has had feature roles in several Broadway musicals.

Frances Union, late feature of Ziegfeld's "Follies" and "Whoopie," has fashioned a new act for RKO, called "On My Own."

Frank Richardson has also returned to RKO vaudeville after considerable success in talking pictures. He is remembered for participation in such hits as "Side Up," "Let's Go Places," "Happy Days" and "Masquerade."

William Gaxton returns to vaudeville in one of his best vehicles, "Partners," in which he is supported by George Arliss, formerly office boy in the executive offices of RKO, who has had feature roles in several Broadway musicals.

Frances Union, late feature of Ziegfeld's "Follies" and "Whoopie," has fashioned a new act for RKO, called "On My Own."

Frank Richardson has also returned to RKO vaudeville after considerable success in talking pictures. He is remembered for participation in such hits as "Side Up," "Let's Go Places," "Happy Days" and "Masquerade."

William Gaxton returns to vaudeville in one of his best vehicles, "Partners," in which he is supported by George Arliss, formerly office boy in the executive offices of RKO, who has had feature roles in several Broadway musicals.

Frances Union, late feature of Ziegfeld's "Follies" and "Whoopie," has fashioned a new act for RKO, called "On My Own."

Frank Richardson has also returned to RKO vaudeville after considerable success in talking pictures. He is remembered for participation in such hits as "Side Up," "Let's Go Places," "Happy Days" and "Masquerade."

William Gaxton returns to vaudeville in one of his best vehicles, "Partners," in which he is supported by George Arliss, formerly office boy in the executive offices of RKO, who has had feature roles in several Broadway musicals.

Frances Union, late feature of Ziegfeld's "Follies" and "Whoopie," has fashioned a new act for RKO, called "On My Own."

Frank Richardson has also returned to RKO vaudeville after considerable success in talking pictures. He is remembered for participation in such hits as "Side Up," "Let's Go Places," "Happy Days" and "Masquerade."

William Gaxton returns to vaudeville in one of his best vehicles, "Partners," in which he is supported by George Arliss, formerly office boy in the executive offices of RKO, who has had feature roles in several Broadway musicals.

Frances Union, late feature of Ziegfeld's "Follies" and "Whoopie," has fashioned a new act for RKO, called "On My Own."

Frank Richardson has also returned to RKO vaudeville after considerable success in talking pictures. He is remembered for participation in such hits as "Side Up," "Let's Go Places," "Happy Days" and "Masquerade."

William Gaxton returns to vaudeville in one of his best vehicles, "Partners," in which he is supported by George Arliss, formerly office boy in the executive offices of RKO, who has had feature roles in several Broadway musicals.

Frances Union, late feature of Ziegfeld's "Follies" and "Whoopie," has fashioned a new act for RKO, called "On My Own."

Frank Richardson has also returned to RKO vaudeville after considerable success in talking pictures. He is remembered for participation in such hits as "Side Up," "Let's Go Places," "Happy Days" and "Masquerade."

William Gaxton returns to vaudeville in one of his best vehicles, "Partners," in which he is supported by George Arliss, formerly office boy in the executive offices of RKO, who has had feature roles in several Broadway musicals.

Frances Union, late feature of Ziegfeld's "Follies" and "Whoopie," has fashioned a new act for RKO, called "On My Own."

Frank Richardson has also returned to RKO vaudeville after considerable success in talking pictures. He is remembered for participation in such hits as "Side Up," "Let's Go Places," "Happy Days" and "Masquerade."

William Gaxton returns to vaudeville in one of his best vehicles, "Partners," in which he is supported by George Arliss, formerly office boy in the executive offices of RKO, who has had feature roles in several Broadway musicals.

Frances Union, late feature of Ziegfeld's "Follies" and "Whoopie," has fashioned a new act for RKO, called "On My Own."

Frank Richardson has also returned to RKO vaudeville after considerable success in talking pictures. He is remembered for participation in such hits as "Side Up," "Let's Go Places," "Happy Days" and "Masquerade."

William Gaxton returns to vaudeville in one of his best vehicles, "Partners," in which he is supported by George Arliss, formerly office boy in the executive offices of RKO, who has had feature roles in several Broadway musicals.

Frances Union, late feature of Ziegfeld's "Follies" and "Whoopie," has fashioned a new act for RKO, called "On My Own."

Frank Richardson has also returned to RKO vaudeville after considerable success in talking pictures. He is remembered for participation in such hits as "Side Up," "Let's Go Places," "Happy Days" and "Masquerade."

William Gaxton returns to vaudeville in one of his best vehicles, "Partners," in which he is supported by George Arliss, formerly office boy in the executive offices of RKO, who has had feature roles in several Broadway musicals.

Frances Union, late feature of Ziegfeld's "Follies" and "Whoopie," has fashioned a new act for RKO, called "On My Own."

Frank Richardson has also returned to RKO vaudeville after considerable success in talking pictures. He is remembered for participation in such hits as "Side Up," "Let's Go Places," "Happy Days" and "Masquerade."

William Gaxton returns to vaudeville in one of his best vehicles, "Partners," in which he is supported by George Arliss, formerly office boy in the executive offices of RKO, who has had feature roles in several Broadway musicals.

Frances Union, late feature of Ziegfeld's "Follies" and "Whoopie," has fashioned a new act for RKO, called "On My Own."

Frank Richardson has also returned to RKO vaudeville after considerable success in talking pictures. He is remembered for participation in such hits as "Side Up," "Let's Go Places," "Happy Days" and "Masquerade."

William Gaxton returns to vaudeville in one of his best vehicles, "Partners," in which he is supported by George Arliss, formerly office boy in the executive offices of RKO, who has had feature roles in several Broadway musicals.

Frances Union, late feature of Ziegfeld's "Follies" and "Whoopie," has fashioned a new act for RKO, called "On My Own."

Frank Richardson has also returned to RKO vaudeville after considerable success in talking pictures. He is remembered for participation in such hits as "Side Up," "Let's Go Places," "Happy Days" and "Masquerade."

William Gaxton returns to vaudeville in one of his best vehicles, "Partners," in which he is supported by George Arliss, formerly office boy in the executive offices of RKO, who has had feature roles in several Broadway musicals.

Frances Union, late feature of Ziegfeld's "Follies" and "Whoopie," has fashioned a new act for RKO, called "On My Own."

Frank Richardson has also returned to RKO vaudeville after considerable success in talking pictures. He is remembered for participation in such hits as "Side Up," "Let's Go Places," "Happy Days" and "Masquerade."

William Gaxton returns to vaudeville in one of his best vehicles, "Partners," in which he is supported by George Arliss, formerly office boy in the executive offices of RKO, who has had feature roles in several Broadway musicals.

Frances Union, late feature of Ziegfeld's "Follies" and "Whoopie," has fashioned a new act for RKO, called "On My Own."

Frank Richardson has also returned to RKO vaudeville after considerable success in talking pictures. He is remembered for participation in such hits as "Side Up," "Let's Go Places," "Happy Days" and "Masquerade."

William Gaxton returns to vaudeville in one of his best vehicles, "Partners," in which he is supported by George Arliss, formerly office boy in the executive offices of RKO, who has had feature roles in several Broadway musicals.

Frances Union, late feature of Ziegfeld's "Follies" and "Whoopie," has fashioned a new act for RKO, called "On My Own."

Frank Richardson has also returned to RKO vaudeville after considerable success in talking pictures. He is remembered for participation in such hits as "Side Up," "Let's Go Places," "Happy Days" and "Masquerade."

William Gaxton returns to vaudeville in one of his best vehicles, "Partners," in which

# THEATRE IS FULL OF NEW GADGETS

## In Hollywood—Now

By BUD MURRAY

The glamour of Picture premieres seems on the wane in HOLLYWOOD NOW, as we witnessed the Opening Tuesday, November 25th, at Grauman's Chinese Theatre, of "Morocco," featuring Gary Cooper, who much talk of Marlene Dietrich and Adolf Menjou.

The picture itself was reviewed last week, and the less said about that, the better—it's a lucky thing they decided to leave it for another Picture. The bootleg, so-called "Moorish Melodic etc., etc., and staged by Larry Ceballos, was gorgeously mounted and had a cast of about 50 people.

And so we wander thru the Court of the Chinese Theatre, and notice Douglas Fairbanks and Mary Pickford, taking a short cut in—Marion Brian, (our pupil) looking sweater every day and step, and the rest of the stars, all in their "Hollywood Hello Everybody"—Gus Shiner, former star of such well-known stage plays on Broadway as "Good News," "New Moon,"—Gus is now a regular pic-a-ture star, and his wife, whom we work with on many Winter Garden productions—Judy, is now writing songs for Fox Studios—Arthur Casner, broad grinning and cracking at the proceedings.

Fairbanks, strong and broadcasting body, followed by Marco and both say a few words to "Lulu" Lubalin, look adorable in a tremendous ermine wrap. Notice that Herman Timberg is back in Hollywood, and the Jury of Premiers stuns Herman—Wm Gibb McCleod, who gave us our first ride in the Subway about 1930, steps up to the Chinese, looking like a king of one of our favorite cities back from Noo Yawk and looking "Gorgeous" and "handsome" but our pupil, Jim Harlow, who starts immediately under a new contract to make pictures—B. B. B. was there in all his "cellaratorial" attire and in his COOLIE.

We have been receiving several letters from Noo Yawk, bewailing the hard times, and all, in the same vein, cry "It's better to lay off in Hollywood, than in Noo Yawk, with its inclement weather"—one from Will H. Hopper, who has just come in part in "Whooper," and one in "The Gorilla," a tale of California, and another from back—also received a letter from Redmond and Wells, who played a few weeks around N. Y. and is on his way back—Tom Patricola, also playing around N. Y. and is a very strong yen for "The Land of Sunshine," when he gets back.

A letter from Portland Oregon from Art "Beet" Rogers, "the policeman's boy friend"—Art likes the rough and ready country where men are met, but we wonder how he horned in up there—We have in to see him, and he is good, too, in any style. Marilyn Miller in "Sunrise" and received a set of handbags while looking at Joe Donahue, and we couldn't help but compare him with our dear departed Pal, Jack—Joe follows in the footsteps of his brother Jack, admirable boy.

Walking up the Boulevard, a few words with "Ike" Ike Edwards and "Believe it or not"! Ike was waiting for a street car—then we hopped into Lester Dorr, a great character actor and comedian, whom we work with in several Broadway Revues—Lester just returned from a short stay in Vancouver, and is a taste of California, while looking at his stars. Stars, numbered among her patrons, are Al Rockett, Fred Sterling, North and many others.

**GEO. GIBSON BACK**  
George Gibson has returned from an eastern business trip which embraced all the states on the Atlantic seaboard, in the interests of Fashion Features.

**WEBB IN PARIS**  
Millard Webb, Hollywood director, writes that he's in Paris and becoming a boulevardier, but vivant, or what have you?

**'GRAPES' FOR RKO**  
RKO Radio Pictures has purchased screen rights to stage play, "Sour Grapes," produced in New York by William Harris.

**TIFF. COMEDY FINISHED**  
Paul Hartman has completed the second of his two-reel prizefight comedies for Tiffany, "De Wolfe's Champion."

**CHANCE TO FLARE**  
Natalie Moorhead in "Hook, Line and Sinker," must be best dressed woman in the cast.

**HERE A FEW OF THE BOYS**  
Here are a few of the boys who helped to make possible a success which was a real smash—The boys of Broadway, as Master of Ceremonies—Lew Cody, who was Honored guest, and Eddie Nelson, our playmate for the past 10 years, jumped into the ring to referee one of the bouts. Naturally Dolly was there—Mushy Callahan put the punch in the action, and still another bout, probably is strong enough to say "Uncle" as he means to bring into the Hollywood business—Armand Fenner refuted a bout between "Wildcat" Ace Hudkins and Bert Colma.

A high-spirited, fun one between deal old Billie Pipps and his son, John, has been known to turn out once a week at the Olympics—Dan Toby, the tenor announcer, officiated in his usual stammering manner—and ride in the front row "One Eye" Conoly, who crashed over a Benfica—So a Good Time was had by all, America.

**WE WISH YOU**  
Edgar Casino and the whole Casino family, Margarita, Sonny and Vernon, all "Dancers" following in the footsteps of their illustrious Dad, who runs a darn good Dancing School too! In Hollywood, NOW.

**TO THE BROADWAY**  
For his new play, "To Spy Two Cities," Harry Dull and Harry Delmar, two darn good drama writers, stagers and actors—Ed Kane and Thomas Dugan, two re) stage veterans from vaudeville, doing nicely in pictures. Thank you—Mickey Nelan, brite and chipper—Chevy Jewel in a hunting jacket—What's he hunting?

And so, to the Fite Friday, at the Hollywood Legion, and we notice a flock of old time stage performers who are doing O. K. with the young-bloods in pictures—Wm. Collier, Sr.—with W. C. Kelly, the Virginia Judge, and W. W. Wriggler—Al Jolson himself, and his boy friend, Harry Gordel—Bob Hope, Eddie Cantor, and Stuart Cattell, and they both wear horn-rimmed "specs" —Frank Fay.

And, roaming 'round is Jackie Osterman, shaking hands with long lost friends—Burbsky Lester is back in town and with his wife, Miss Muir, who recently made quite a hit in "My Girl Friday"—Another old timer, Eddie Foy, Jr., is back in town, and with his wife, Mrs. Gordon and North, whom we work for in "Burlesque" about 15 years ago—Al Boasberg, scenario and gag-writer, with another black-out—Paul Granoff, smith, who we work with on Le Mire's Aire 1927—the man of six months, watch the awful final bout between Cook and Eller, and thoroughly disgusted, as he was looking for some opposition for his protege, Al Morro—

And so we drift into Henry's Restaurant on the Boulevard, and immediately see that cute comedienne, Frances Mc'Coy—A few words with Walter, George Whiting and Vol. Tizer, who are colloborating on a new production of "The Man Who Came to Town" in the Spring—Walter leaves this week with the finished play—Stuart Holmes in booth—Abe Roth, that diminutive referee who fears no man

## DANCE FLOOR IS INNOVATION

"The Los Angeles" theatre, located on Broadway near Sixth, represents a total investment of more than \$2,000,000 and is declared the largest in the world.

H. L. Gumbiner, owner of the Power, is sole owner and will personally operate the new playhouse. Such innovations as a film of dancing girls, a room for objects d'art, a club lounge for objects d'art, a club lounge with dancing floor, a cosmetic room, two children's play rooms and nurseries, and a cafe are included.

Production of a picture shown on the screen in the main auditorium on a miniature screen in the lounge room and also in the auditorium.

World premiere of Charlie Chaplin's "City Lights," two years in the making, will mark the opening.

No definite date set for opening—but anticipated January 1.

## SECRETARY FINDS TIME FOR PAINTING

Lucie Lavelle Ward has an exhibition of her paintings, Salomes, Jealousies, Dance of Devil, Devil's Plum Tree and others, all done in her original exotic style, on the mezzanine floor.

This young woman, in addition to being secretary to Bobby North at First National, finds time for painting, and has just exhibited and congratulated on his new ushertlike uniforms . . . Paul McCrea doing double work for KOL.

Henry Dow and Stan Adams out front of the Blue Mouse . . .

Dale Smith scheduled to join the Will Rogers gang . . . Sam Soskin accusing a press man of taking advantage of a busy day . . . the funny part about it was that the paid his summer bill . . .

Patricia Moore, a dancer at the Clay's, and proving to be a valuable woman . . . Betty Shilton now a member of Ruth Edwards and Ted Sorenson in conference . . . are out for lunch . . .

Henry Dow and Stan Adams out front of the Blue Mouse . . .

Dale Smith scheduled to join the Will Rogers gang . . . Sam Soskin accusing a press man of taking advantage of a busy day . . . the funny part about it was that the paid his summer bill . . .

Patricia Moore, a dancer at the Clay's, and proving to be a valuable woman . . . Betty Shilton now a member of Ruth Edwards and Ted Sorenson in conference . . . are out for lunch . . .

Henry Dow and Stan Adams out front of the Blue Mouse . . .

Dale Smith scheduled to join the Will Rogers gang . . . Sam Soskin accusing a press man of taking advantage of a busy day . . . the funny part about it was that the paid his summer bill . . .

Patricia Moore, a dancer at the Clay's, and proving to be a valuable woman . . . Betty Shilton now a member of Ruth Edwards and Ted Sorenson in conference . . . are out for lunch . . .

Henry Dow and Stan Adams out front of the Blue Mouse . . .

Dale Smith scheduled to join the Will Rogers gang . . . Sam Soskin accusing a press man of taking advantage of a busy day . . . the funny part about it was that the paid his summer bill . . .

Patricia Moore, a dancer at the Clay's, and proving to be a valuable woman . . . Betty Shilton now a member of Ruth Edwards and Ted Sorenson in conference . . . are out for lunch . . .

Henry Dow and Stan Adams out front of the Blue Mouse . . .

Dale Smith scheduled to join the Will Rogers gang . . . Sam Soskin accusing a press man of taking advantage of a busy day . . . the funny part about it was that the paid his summer bill . . .

Patricia Moore, a dancer at the Clay's, and proving to be a valuable woman . . . Betty Shilton now a member of Ruth Edwards and Ted Sorenson in conference . . . are out for lunch . . .

Henry Dow and Stan Adams out front of the Blue Mouse . . .

Dale Smith scheduled to join the Will Rogers gang . . . Sam Soskin accusing a press man of taking advantage of a busy day . . . the funny part about it was that the paid his summer bill . . .

Patricia Moore, a dancer at the Clay's, and proving to be a valuable woman . . . Betty Shilton now a member of Ruth Edwards and Ted Sorenson in conference . . . are out for lunch . . .

Henry Dow and Stan Adams out front of the Blue Mouse . . .

Dale Smith scheduled to join the Will Rogers gang . . . Sam Soskin accusing a press man of taking advantage of a busy day . . . the funny part about it was that the paid his summer bill . . .

Patricia Moore, a dancer at the Clay's, and proving to be a valuable woman . . . Betty Shilton now a member of Ruth Edwards and Ted Sorenson in conference . . . are out for lunch . . .

Henry Dow and Stan Adams out front of the Blue Mouse . . .

Dale Smith scheduled to join the Will Rogers gang . . . Sam Soskin accusing a press man of taking advantage of a busy day . . . the funny part about it was that the paid his summer bill . . .

Patricia Moore, a dancer at the Clay's, and proving to be a valuable woman . . . Betty Shilton now a member of Ruth Edwards and Ted Sorenson in conference . . . are out for lunch . . .

Henry Dow and Stan Adams out front of the Blue Mouse . . .

Dale Smith scheduled to join the Will Rogers gang . . . Sam Soskin accusing a press man of taking advantage of a busy day . . . the funny part about it was that the paid his summer bill . . .

Patricia Moore, a dancer at the Clay's, and proving to be a valuable woman . . . Betty Shilton now a member of Ruth Edwards and Ted Sorenson in conference . . . are out for lunch . . .

Henry Dow and Stan Adams out front of the Blue Mouse . . .

Dale Smith scheduled to join the Will Rogers gang . . . Sam Soskin accusing a press man of taking advantage of a busy day . . . the funny part about it was that the paid his summer bill . . .

Patricia Moore, a dancer at the Clay's, and proving to be a valuable woman . . . Betty Shilton now a member of Ruth Edwards and Ted Sorenson in conference . . . are out for lunch . . .

Henry Dow and Stan Adams out front of the Blue Mouse . . .

Dale Smith scheduled to join the Will Rogers gang . . . Sam Soskin accusing a press man of taking advantage of a busy day . . . the funny part about it was that the paid his summer bill . . .

Patricia Moore, a dancer at the Clay's, and proving to be a valuable woman . . . Betty Shilton now a member of Ruth Edwards and Ted Sorenson in conference . . . are out for lunch . . .

Henry Dow and Stan Adams out front of the Blue Mouse . . .

Dale Smith scheduled to join the Will Rogers gang . . . Sam Soskin accusing a press man of taking advantage of a busy day . . . the funny part about it was that the paid his summer bill . . .

Patricia Moore, a dancer at the Clay's, and proving to be a valuable woman . . . Betty Shilton now a member of Ruth Edwards and Ted Sorenson in conference . . . are out for lunch . . .

Henry Dow and Stan Adams out front of the Blue Mouse . . .

Dale Smith scheduled to join the Will Rogers gang . . . Sam Soskin accusing a press man of taking advantage of a busy day . . . the funny part about it was that the paid his summer bill . . .

Patricia Moore, a dancer at the Clay's, and proving to be a valuable woman . . . Betty Shilton now a member of Ruth Edwards and Ted Sorenson in conference . . . are out for lunch . . .

Henry Dow and Stan Adams out front of the Blue Mouse . . .

Dale Smith scheduled to join the Will Rogers gang . . . Sam Soskin accusing a press man of taking advantage of a busy day . . . the funny part about it was that the paid his summer bill . . .

Patricia Moore, a dancer at the Clay's, and proving to be a valuable woman . . . Betty Shilton now a member of Ruth Edwards and Ted Sorenson in conference . . . are out for lunch . . .

Henry Dow and Stan Adams out front of the Blue Mouse . . .

Dale Smith scheduled to join the Will Rogers gang . . . Sam Soskin accusing a press man of taking advantage of a busy day . . . the funny part about it was that the paid his summer bill . . .

Patricia Moore, a dancer at the Clay's, and proving to be a valuable woman . . . Betty Shilton now a member of Ruth Edwards and Ted Sorenson in conference . . . are out for lunch . . .

Henry Dow and Stan Adams out front of the Blue Mouse . . .

Dale Smith scheduled to join the Will Rogers gang . . . Sam Soskin accusing a press man of taking advantage of a busy day . . . the funny part about it was that the paid his summer bill . . .

Patricia Moore, a dancer at the Clay's, and proving to be a valuable woman . . . Betty Shilton now a member of Ruth Edwards and Ted Sorenson in conference . . . are out for lunch . . .

Henry Dow and Stan Adams out front of the Blue Mouse . . .

Dale Smith scheduled to join the Will Rogers gang . . . Sam Soskin accusing a press man of taking advantage of a busy day . . . the funny part about it was that the paid his summer bill . . .

Patricia Moore, a dancer at the Clay's, and proving to be a valuable woman . . . Betty Shilton now a member of Ruth Edwards and Ted Sorenson in conference . . . are out for lunch . . .

Henry Dow and Stan Adams out front of the Blue Mouse . . .

Dale Smith scheduled to join the Will Rogers gang . . . Sam Soskin accusing a press man of taking advantage of a busy day . . . the funny part about it was that the paid his summer bill . . .

Patricia Moore, a dancer at the Clay's, and proving to be a valuable woman . . . Betty Shilton now a member of Ruth Edwards and Ted Sorenson in conference . . . are out for lunch . . .

Henry Dow and Stan Adams out front of the Blue Mouse . . .

Dale Smith scheduled to join the Will Rogers gang . . . Sam Soskin accusing a press man of taking advantage of a busy day . . . the funny part about it was that the paid his summer bill . . .

Patricia Moore, a dancer at the Clay's, and proving to be a valuable woman . . . Betty Shilton now a member of Ruth Edwards and Ted Sorenson in conference . . . are out for lunch . . .

Henry Dow and Stan Adams out front of the Blue Mouse . . .

Dale Smith scheduled to join the Will Rogers gang . . . Sam Soskin accusing a press man of taking advantage of a busy day . . . the funny part about it was that the paid his summer bill . . .

Patricia Moore, a dancer at the Clay's, and proving to be a valuable woman . . . Betty Shilton now a member of Ruth Edwards and Ted Sorenson in conference . . . are out for lunch . . .

Henry Dow and Stan Adams out front of the Blue Mouse . . .

Dale Smith scheduled to join the Will Rogers gang . . . Sam Soskin accusing a press man of taking advantage of a busy day . . . the funny part about it was that the paid his summer bill . . .

Patricia Moore, a dancer at the Clay's, and proving to be a valuable woman . . . Betty Shilton now a member of Ruth Edwards and Ted Sorenson in conference . . . are out for lunch . . .

Henry Dow and Stan Adams out front of the Blue Mouse . . .

Dale Smith scheduled to join the Will Rogers gang . . . Sam Soskin accusing a press man of taking advantage of a busy day . . . the funny part about it was that the paid his summer bill . . .

Patricia Moore, a dancer at the Clay's, and proving to be a valuable woman . . . Betty Shilton now a member of Ruth Edwards and Ted Sorenson in conference . . . are out for lunch . . .

Henry Dow and Stan Adams out front of the Blue Mouse . . .

Dale Smith scheduled to join the Will Rogers gang . . . Sam Soskin accusing a press man of taking advantage of a busy day . . . the funny part about it was that the paid his summer bill . . .

Patricia Moore, a dancer at the Clay's, and proving to be a valuable woman . . . Betty Shilton now a member of Ruth Edwards and Ted Sorenson in conference . . . are out for lunch . . .

Henry Dow and Stan Adams out front of the Blue Mouse . . .

Dale Smith scheduled to join the Will Rogers gang . . . Sam Soskin accusing a press man of taking advantage of a busy day . . . the funny part about it was that the paid his summer bill . . .

Patricia Moore, a dancer at the Clay's, and proving to be a valuable woman . . . Betty Shilton now a member of Ruth Edwards and Ted Sorenson in conference . . . are out for lunch . . .

Henry Dow and Stan Adams out front of the Blue Mouse . . .

Dale Smith scheduled to join the Will Rogers gang . . . Sam Soskin accusing a press man of taking advantage of a busy day . . . the funny part about it was that the paid his summer bill . . .

Patricia Moore, a dancer at the Clay's, and proving to be a valuable woman . . . Betty Shilton now a member of Ruth Edwards and Ted Sorenson in conference . . . are out for lunch . . .

Henry Dow and Stan Adams out front of the Blue Mouse . . .

Dale Smith scheduled to join the Will Rogers gang . . . Sam Soskin accusing a press man of taking advantage of a busy day . . . the funny part about it was that the paid his summer bill . . .

Patricia Moore, a dancer at the Clay's, and proving to be a valuable woman . . . Betty Shilton now a member of Ruth Edwards and Ted Sorenson in conference . . . are out for lunch . . .

Henry Dow and Stan Adams out front of the Blue Mouse . . .

Dale Smith scheduled to join the Will Rogers gang . . . Sam Soskin accusing a press man of taking advantage of a busy day . . . the funny part about it was that the paid his summer bill . . .

Patricia Moore, a dancer at the Clay's, and proving to be a valuable woman . . . Betty Shilton now a member of Ruth Edwards and Ted Sorenson in conference . . . are out for lunch . . .

Henry Dow and Stan Adams out front of the Blue Mouse . . .

Dale Smith scheduled to join the Will Rogers gang . . . Sam Soskin accusing a press man of taking advantage of a busy day . . . the funny part about it was that the paid his summer bill . . .

Patricia Moore, a dancer at the Clay's, and proving to be a valuable woman . . . Betty Shilton now a member of Ruth Edwards and Ted Sorenson in conference . . . are out for lunch . . .

Henry Dow and Stan Adams out front of the Blue Mouse . . .

Dale Smith scheduled to join the Will Rogers gang . . . Sam Soskin accusing a press man of taking advantage of a busy day . . . the funny part about it was that the paid his summer bill . . .

Patricia Moore, a dancer at the Clay's, and proving to be a valuable woman . . . Betty Shilton now a member of Ruth Edwards and Ted Sorenson in conference . . . are out for lunch . . .

Henry Dow and Stan Adams out front of the Blue Mouse . . .

Dale Smith scheduled to join the Will Rogers gang . . . Sam Soskin accusing a press man of taking advantage of a busy day . . . the funny part about it was that the paid his summer bill . . .

Patricia Moore, a dancer at the Clay's, and proving to be a valuable woman . . . Betty Shilton now a member of Ruth Edwards and Ted Sorenson in conference . . . are out for lunch . . .

Henry Dow and Stan Adams out front of the Blue Mouse . . .

Dale Smith scheduled to join the Will Rogers gang . . . Sam Soskin accusing a press man of taking advantage of a busy day . . . the funny part about it was that the paid his summer bill . . .

Patricia Moore, a dancer at the Clay's, and proving to be a valuable woman . . . Betty Shilton now a member of Ruth Edwards and Ted Sorenson in conference . . . are out for lunch . . .

Henry Dow and Stan Adams out front of the Blue Mouse . . .

Dale Smith scheduled to join the Will Rogers gang . . . Sam Soskin accusing a press man of taking advantage of a busy day . . . the funny part about it was that the paid his summer bill . . .

Patricia Moore, a dancer at the Clay's, and proving to be a valuable woman . . . Betty Shilton now a member of Ruth Edwards and Ted Sorenson in conference . . . are out for lunch . . .

Henry Dow and Stan Adams out front of the Blue Mouse . . .

Dale Smith scheduled to join the Will Rogers gang . . . Sam Soskin accusing a press man of taking advantage of a busy day . . . the funny part about it was that the paid his summer bill . . .

Patricia Moore, a dancer at the Clay's, and proving to be a valuable woman . . . Betty Shilton now a member of Ruth Edwards and Ted Sorenson in conference . . . are out for lunch . . .

Henry Dow and Stan Adams out front of the Blue Mouse . . .

Dale Smith scheduled to join the Will Rogers gang . . . Sam Soskin accusing a press man of taking advantage of a busy day . . . the funny part about it was that the paid his summer bill . . .

Patricia Moore, a dancer at the Clay's, and proving to be a valuable woman . . . Betty Shilton now a member of Ruth Edwards and Ted Sorenson in conference . . . are out for lunch . . .

Henry Dow and Stan Adams out front of the Blue Mouse . . .

Dale Smith scheduled to join the Will Rogers gang . . . Sam Soskin accusing a press man of taking advantage of a busy day . . . the funny part about it was that the paid his summer bill . . .

Patricia Moore, a dancer at the Clay's, and proving to be a valuable woman . . . Betty Shilton now a member of Ruth Edwards and Ted Sorenson in conference . . . are out for lunch . . .

Henry Dow and Stan Adams out front of the Blue Mouse . . .

Dale Smith scheduled to join the Will Rogers gang . . . Sam Soskin accusing a press man of taking advantage of a busy day . . . the funny part about it was that the paid his summer bill . . .

Patricia Moore, a dancer at the Clay's, and proving to be a valuable woman . . . Betty Shilton now a member of Ruth Edwards and Ted Sorenson in conference . . . are out for lunch . . .

Henry Dow and Stan Adams out front of the Blue Mouse . . .

Dale Smith scheduled to join the Will Rogers gang . . . Sam Soskin accusing a press man of taking advantage of a busy day . . . the funny part about it was that the paid his summer bill . . .

Patricia Moore, a dancer at the Clay's, and proving to be a valuable woman . . . Betty Shilton now a member of Ruth Edwards and Ted Sorenson in conference . . . are out for lunch . . .

Henry Dow and Stan Adams out front of the Blue Mouse . . .

Dale Smith scheduled to join the Will Rogers gang . . . Sam Soskin accusing a press man of taking advantage of a busy day . . . the funny part about it was that the paid his summer bill . . .

Patricia Moore, a dancer at the Clay's, and proving to be a valuable woman . . . Betty Shilton now a member of Ruth Edwards and Ted Sorenson in conference . . . are out for lunch . . .

Henry Dow and Stan Adams out front of the Blue Mouse . . .

Dale Smith scheduled to join the Will Rogers gang . . . Sam Soskin accusing a press man of taking advantage of a busy day . . . the funny part about it was that the paid his summer bill . . .

Patricia Moore, a dancer at the Clay's, and proving to be a valuable woman . . . Betty Shilton now a member of Ruth Edwards and Ted Sorenson in conference . . . are out for lunch . . .

Henry Dow and Stan Adams out front of the Blue Mouse . . .

Dale Smith scheduled to join the Will Rogers gang . . . Sam Soskin accusing a press man of taking advantage of a busy day . . . the funny part about it was that the paid his summer bill . . .

Patricia Moore, a dancer at the Clay's, and proving to be a valuable woman . . . Betty Shilton now a member of Ruth Edwards and Ted Sorenson in conference . . . are out for lunch . . .

Henry Dow and Stan Adams out front of the Blue Mouse . . .

Dale Smith scheduled to join the Will Rogers gang . . . Sam Soskin accusing a press man of taking advantage of a busy day . . . the funny part about it was that the paid his summer bill . . .

Patricia Moore, a dancer at the Clay's, and proving to be a valuable woman . . . Betty Shilton now a member of Ruth Edwards and Ted Sorenson in conference . . . are out for lunch . . .

Henry Dow and Stan Adams out front of the Blue Mouse . . .

Dale Smith scheduled to join the Will Rogers gang . . . Sam Soskin accusing a press man of taking advantage of a busy day . . . the funny part about it was that the paid his summer bill . . .

Patricia Moore, a dancer at the Clay's, and proving to be a valuable woman . . . Betty Shilton now a member of Ruth Edwards and Ted Sorenson in conference . . . are out for lunch . . .

Henry Dow and Stan Adams out front of the Blue Mouse . . .

Dale Smith scheduled to join the Will Rogers gang . . . Sam Soskin accusing a press man of taking advantage of a busy day . . . the funny part about it was that the paid his summer bill . . .

Patricia Moore, a dancer at the Clay's, and proving to be a valuable woman . . . Betty Shilton now a member of Ruth Edwards and Ted Sorenson in conference . . . are out for lunch . . .

Henry Dow and Stan Adams out front of the Blue Mouse . . .

Dale Smith scheduled to join the Will Rogers gang . . . Sam Soskin accusing a press man of taking advantage of a busy day . . . the funny part about it was that the paid his summer bill . . .

Patricia Moore, a dancer

## Pictures

### SIN TAKES A HOLIDAY

(Reviewed Dec. 2)

This is a good picture, but it does not merit the praise bestowed upon it by the majority of critics. It is society stuff, being definitely aimed at the more refined and less satisfying character. Its appeal is limited. Like many pictures getting off to a good start in the billing, this one promised much and delivered little.

As per usual, the story and its treatment goes on the grid. It deserves roasting, particularly so when it is about a film star emanated from the highly efficient outfit that gave us "Holiday." They haven't found out yet what made "Holiday" a success, because they think it was luck. Phillip Barry can tell them, or ask Owen Davis.

"Sin takes a Holiday" is society with a vengeance so heavy, the sophistication and repartee so subtly nuanced and so far from the real heart of things that only the most ton'ed intellects, the ultra-refined society will get it. It is merely another alibi the story editor will offer to bolster up his fading conviction that the average audience mentality is that of a 12 year old child.

**EXHIBITOR:** This opus is for the chauffeur class, passing and social, and anyone who, if he doesn't agree simply doesn't care. If you back this for the folks who went whoopee over "Holiday" and tell 'em it's just as good, it's your tough luck.

**CAST:** Just an assembly of fine actors doing their best, which, in a good story, would be enough.

**DIRECTION:** What makes this thing so "speechy" in several scenes thought was attending graduate exercises.

**SONG:** Not bad at times. Not the projectionist. One faulty mix, probably, because the rasp went in and out abruptly with change of scene, not the change-over.

### SCOTLAND YARD

LOEW'S STATE

(Reviewed Nov. 28)

This piece of amateurish gubble is pretentious, fussy, fowl or good wailbut. It starts off as a drama, then for a sequence promises to be a hit comedy, but ends up being neither. It is a typical spunkie, built on the part of every member of the cast, the production simply did not click. Audience restlessness was evident throughout and a distinct point of interest was the finish, no real sympathy or admiration was evinced.

**CAST:** Edmund Lowe as a plug ugly, and an English Lord weight, approximately 18 karat brass for attempting it. The personality of Edmund Lowe was so vibrantly presented that he could have done better if he didn't have a chance. A splendid actor burning his talents on the alter of misdirected conception. They will never remember him for his work in "Scotland Yard."

**EXHIBITOR:** Lay off this one if you can. You are big hearted or you are not. If you are, your neighborhood play him. If the females want them you'll get to see him if he plays the title role in the

Yard" with the red ink at hand, a prayer on your lips and plenty of good shorts on the bill.

Price.

### JENNY LIND

CRITERION

(Reviewed Dec. 2)

This picture gives the word-peddler and his pet phrases a break. Telling them about "Jenny Lind," the great Mme. of singing, calls for superlatives. This brother members of the hit-hungry fraternity, is the kind of production we dreamt of when we said we "will do" something. It is a solid "hit" on lots of suffering public entertainment with emphasis on the "tautment," and wonder of Mme. Lind's one error comes in. That error is "Wallie" Berry.

**CAST:** Who in the MGM staff conceived the idea that Wallace Beery even remotely appreciated the character of Jenny Lind? Barnes' manner, personality or speech? And who wrote that to-be-modern showman diagrammatically? I am still stumped. They think it was luck. Phillip Barry can tell them, or ask Owen Davis.

"Sin takes a Holiday" is society with a vengeance so heavy, the sophistication and repartee so subtly nuanced and so far from the real heart of things that only the most ton'ed intellects, the ultra-refined society will get it. It is merely another alibi the story editor will offer to bolster up his fading conviction that the average audience mentality is that of a 12 year old child.

**EXHIBITOR:** This opus is for the chauffeur class, passing and social, and anyone who, if he doesn't agree simply doesn't care. If you back this for the folks who went whoopee over "Holiday" and tell 'em it's just as good, it's your tough luck.

**CAST:** Just an assembly of fine actors doing their best, which, in a good story, would be enough.

**DIRECTION:** What makes this thing so "speechy" in several scenes thought was attending graduate exercises.

**SONG:** Not bad at times. Not the projectionist. One faulty mix, probably, because the rasp went in and out abruptly with change of scene, not the change-over.

(Reviewed Nov. 29)

### DOORWAY TO HELL

WARNER DOWNTOWN

(Reviewed Nov. 29)

This racketeer opera tenses with the T-N-T of action and drama that makes an audience sit on the edge of their seats in a shiver of death every shadow; fate with a gat in his hand slinking close by and if it were not for the miscalculation of Lew Ayres, he would be a fast-fetched bird of imagination on the writer's part—which unwittingly kicks holes in the reality of illusion—this picture would be a smash hit. But all its faults it tons anything of like timber this season and ranks for entertainment with the best.

**CAST:** Lew Ayres, by no stretch of human credence, can be accepted as a powerful racketeer or a baby faced killer. He exhibits neither predatory nor social manners of a gangster, and he holds little to his credit. Supporting roles were well cast and finely played.

**EXHIBITOR:** Put your expectations low on Lew Ayres. Good title, "Doorway to Hell." Good name and magnetic marquee material. Although word of mouth in itself is not enough, if he is the he'll get this week. For entertainment it can't possibly disappoint.

Price.

### ONLY SAPS WORK

PARAMOUNT THEATRE

(Reviewed Dec. 4)

Laughs in this picture come rapidly, but they are together, they catch over each other. Torso laughs, tonx-laughs, rib barrels and barny-agitators, laughs that puts the audi-

## REVIEWS

ence searching their anatomies for another spot that will hold a laugh. The boys, who put this thing together, didn't bother about spots for placing laughs. They filled every hole.

Here is an example of team work on the part of every one connected with building laughs into a picture. There is a question of whether Tom Santschi has been without Leon Errol and still a question how funny Errol would have been without Owen Davis, the director, the gag man, the producer.

This is the third really successful picture in three weeks for Paramount. "Fast and Loose," "Tom Santschi" and this one. The million-dollar home.

**EXHIBITOR:** "Only Saps Work" is a good title and at the first show, whether Ceballos or not, or not, we don't know, he will credit him with an authentic few moments of novel exploitation and fun. The picture is there, any way you want to bill it. Entertainment value is high and a picture of real showmanship.

The picture is a good one, but it's not the whole performance. Too bad they don't bill "staff" a little longer.

**CAST:** Excellent all round. Good contrast and an argument for injecting real dramatic people into exciting picture.

Price.

### EAST IS WEST

(UNIVERSAL FEATURE)

EXHIBITOR'S VIEWPOINT

(Reviewed Nov. 29)

A yellow skin may not truly reflect the soul of man but try and tell that to 125 millions of Americans. You may have heard of the picture that has caused Lope Velez beneath the character of Ming Toy. This fault occurs with 99.99% of 10,000 orientals.

The character of Ming Toy is not convincing and thus audience interest is never deep. Word-of-mouth value of this feature almost nil. Not even a single bottle of kerosene, stearin a fire, and put it out with the water. He's got a load of other "baubles" too, that takes him to Cain's days. A good bid for anything like this.

Ceballos uses these steering acts as an amortizer, interspersed with some good acting. G. Robinson politely steals the picture. Occasionally Velez sparkles but not enough to blind the audience. Ayres has the reserve of dramatic force that is stored in this actor. Excepting Robinson, and the real chinks, the cast was out of harmony with the atmosphere created.

**CAST:** Velez and Ayres may be featured and their doings will be well received. Paul G. Robinson politely steals the picture. Occasionally Velez sparkles but not enough to blind the audience. Ayres has the reserve of dramatic force that is stored in this actor. Excepting Robinson, and the real chinks, the cast was out of harmony with the atmosphere created.

**PRESENTATIONS**

(Reviewed Dec. 4)

GRANUAN'S CHINESE "MOONLIGHT IDEA"

(Reviewed Dec. 4)

Credit: Larry Ceballos with another topnotch offering, easily the best since the Grauman days, and by far better than anything Fan and M. have produced in recent years. Ceballos is without any equal as a producer in this type of presentation, and F. and M. should feel

very fortunate in having him as an associate producer. He recently directed "The Spanish Idea" for the Fox interests, "Moonlight Revels," "Seasons," with others in production.

His "Moorish Idea" is resented with Broadway flash and talent, and upon its completion here could be put to good service. F. and M. could sell it to the world, and it would be a smash hit.

Ceballos can pick 'em and stage them. He is known talent and their possibility. He's possibly forgotten some of those early days, but original routines, that's the rest of em put together. He's shown it in all of his offerings, toto. Ceballos starts off where the rest of em leave.

For instance, the "Moorish Idea." The winter spent many years in the fast lane, whether Ceballos or not, we don't know, he will credit him with an authentic few moments of new exploitation and fun. The picture is there, any way you want to bill it. Entertainment value is high and a picture of real showmanship.

**EXHIBITOR:** "Only Saps Work" is a good title and at the first show, whether Ceballos or not, or not, we don't know, he will credit him with an authentic few moments of new exploitation and fun. The picture is there, any way you want to bill it. Entertainment value is high and a picture of real showmanship.

He is a good example of team work on the part of every one connected with building laughs into a picture. There is a question of whether Tom Santschi has been without Leon Errol and still a question how funny Errol would have been without Owen Davis, the director, the gag man, the producer.

This is the third really successful picture in three weeks for Paramount. "Fast and Loose," "Tom Santschi" and this one. The million-dollar home.

**EXHIBITOR:** "Only Saps Work" is a good title and at the first show, whether Ceballos or not, or not, we don't know, he will credit him with an authentic few moments of new exploitation and fun. The picture is there, any way you want to bill it. Entertainment value is high and a picture of real showmanship.

He is a good example of team work on the part of every one connected with building laughs into a picture. There is a question of whether Tom Santschi has been without Leon Errol and still a question how funny Errol would have been without Owen Davis, the director, the gag man, the producer.

This is the third really successful picture in three weeks for Paramount. "Fast and Loose," "Tom Santschi" and this one. The million-dollar home.

**EXHIBITOR:** "Only Saps Work" is a good title and at the first show, whether Ceballos or not, or not, we don't know, he will credit him with an authentic few moments of new exploitation and fun. The picture is there, any way you want to bill it. Entertainment value is high and a picture of real showmanship.

He is a good example of team work on the part of every one connected with building laughs into a picture. There is a question of whether Tom Santschi has been without Leon Errol and still a question how funny Errol would have been without Owen Davis, the director, the gag man, the producer.

This is the third really successful picture in three weeks for Paramount. "Fast and Loose," "Tom Santschi" and this one. The million-dollar home.

**EXHIBITOR:** "Only Saps Work" is a good title and at the first show, whether Ceballos or not, or not, we don't know, he will credit him with an authentic few moments of new exploitation and fun. The picture is there, any way you want to bill it. Entertainment value is high and a picture of real showmanship.

He is a good example of team work on the part of every one connected with building laughs into a picture. There is a question of whether Tom Santschi has been without Leon Errol and still a question how funny Errol would have been without Owen Davis, the director, the gag man, the producer.

This is the third really successful picture in three weeks for Paramount. "Fast and Loose," "Tom Santschi" and this one. The million-dollar home.

**EXHIBITOR:** "Only Saps Work" is a good title and at the first show, whether Ceballos or not, or not, we don't know, he will credit him with an authentic few moments of new exploitation and fun. The picture is there, any way you want to bill it. Entertainment value is high and a picture of real showmanship.

He is a good example of team work on the part of every one connected with building laughs into a picture. There is a question of whether Tom Santschi has been without Leon Errol and still a question how funny Errol would have been without Owen Davis, the director, the gag man, the producer.

This is the third really successful picture in three weeks for Paramount. "Fast and Loose," "Tom Santschi" and this one. The million-dollar home.

**EXHIBITOR:** "Only Saps Work" is a good title and at the first show, whether Ceballos or not, or not, we don't know, he will credit him with an authentic few moments of new exploitation and fun. The picture is there, any way you want to bill it. Entertainment value is high and a picture of real showmanship.

He is a good example of team work on the part of every one connected with building laughs into a picture. There is a question of whether Tom Santschi has been without Leon Errol and still a question how funny Errol would have been without Owen Davis, the director, the gag man, the producer.

This is the third really successful picture in three weeks for Paramount. "Fast and Loose," "Tom Santschi" and this one. The million-dollar home.

**EXHIBITOR:** "Only Saps Work" is a good title and at the first show, whether Ceballos or not, or not, we don't know, he will credit him with an authentic few moments of new exploitation and fun. The picture is there, any way you want to bill it. Entertainment value is high and a picture of real showmanship.

He is a good example of team work on the part of every one connected with building laughs into a picture. There is a question of whether Tom Santschi has been without Leon Errol and still a question how funny Errol would have been without Owen Davis, the director, the gag man, the producer.

This is the third really successful picture in three weeks for Paramount. "Fast and Loose," "Tom Santschi" and this one. The million-dollar home.

mirably with her next acrobatic rhythmic dances. One of the heaviest loads received and rightly so.

Last in the show, but by no means the least, is the sensible Ben Hassan troupe. They are the finishing touch, offering typical Arabic acrobatics, pyramids, derivishes and what have you, packing off the show with a heavy load of entertainment.

There is but one flaw from a production standpoint, but important. The lighting is often affected by the audience. Following her solo, the quality of Armand Chiro's voice and her presence is lost while Marieta is dimmed due to the audience.

Otherwise the lighting is perfect, and whenever prolongues are needed, Ceballos should by all means be paged.

Prog.

### LOEWS STATE

LOS ANGELES

DET. 4

The magnetizing power of the Peabody name, his showmanship entertainment value, was reflected at its opening show today.

With the curtain up, the entertainer stepped on the stage, a salvo of applause greeted him, as a welcoming gesture from his fans and friends. He immediately had the stage with the thanks of the producer, Marco, and then, into his show stopping routine of banjo playing.

Marco, bringing Peabody here, at the usual pre-Christmas slump, showed excellent judgment, especially so in offsetting the elaborate production offered at the time by Peabody. Peabody's own efforts have built up an unusually large following during the past month.

Undoubtedly, during his two week stay here, he will draw a large number of spectators, but the opening performance will be put to the test under the existing circumstances, with the break against him, but the opening performance will be a success.

Peabody's show will be put to the test under the existing circumstances, with the break against him, but the opening performance will be a success.

He offers his usual routine of numbers, chin set, dancing, etc., and builds up the well-known Peabody show-stopping finish.

He's the best here, and Marco is the best here.

Remainder of the stage offering is the "Gondoliers" idea.

Bee

### RKO LOS ANGELES VAUDEVILLE

(Reviewed Dec. 4)

The vaudeville this week is not the usual RKO average, which last week was rated high. There must be a let down somewhere. No circuit can continue to top itself for over a week and this one was without exhibiting one or two weak spots.

Perhaps the excellence of foreground bill offerings concentrate of course, those boosted the bill too high to maintain it. This is possible. But the show is not in

the same class of that boasting the bill.

Marletta is a beautiful acrobatic dancer, superbly chosen by Ceballos for that production; she fits ad-

mirably with her next acrobatic rhythmic dances. One of the heaviest loads received and rightly so.

Last in the show, but by no means the least, is the sensible Ben Hassan troupe. They are the finishing touch, offering typical Arabic acrobatics, pyramids, derivishes and what have you, packing off the show with a heavy load of entertainment.

There is but one flaw from a production standpoint, but important. The lighting is often affected by the audience. Following her solo, the quality of Armand Chiro's voice and her presence is lost while Marieta is dimmed due to the audience.

Otherwise the lighting is perfect, and whenever prolongues are needed, Ceballos should by all means be paged.

There is but one flaw from a production standpoint, but important. The lighting is often affected by the audience. Following her solo, the quality of Armand Chiro's voice and her presence is lost while Marieta is dimmed due to the audience.

Otherwise the lighting is perfect, and whenever prolongues are needed, Ceballos should by all means be paged.

There is but one flaw from a production standpoint, but important. The lighting is often affected by the audience. Following her solo, the quality of Armand Chiro's voice and her presence is lost while Marieta is dimmed due to the audience.

Otherwise the lighting is perfect, and whenever prolongues are needed, Ceballos should by all means be paged.

## FITZROY 1241

### KLIEGL BROS.

LARGEST PACIFIC COAST STOCK

FITZROY 1241

SALES RENTALS

COMPLETE STAGE EQUIPMENT

J. D. MARTIN STUDIOS

## GENE PINEAU & HOWSE THEATRICAL STAGE LIGHTING CO.

ROAD SHOWS COMPLETELY EQUIPPED

COMPLETE RENTAL DEPARTMENT

WRITE FOR GELATINE SAMPLE BOOK

1451 VENICE BLVD.

DAVE

LO ANGELES, CALIF.

STAGE PRODUCTIONS PRESENTATION SETTINGS

FABRICS—RIGGING—SCREENS

FOOTLIGHTS BORDERLESS SPOT LITES OLIVETTES PORTABLE SWITCHBOARDS DIMMERS GELATINE EFFECTS

FITZROY 1241

SALES RENTALS

COMPLETE STAGE EQUIPMENT

J. D. MARTIN STUDIOS

STAGE PRODUCTIONS PRESENTATION SETTINGS

FABRICS—RIGGING—SCREENS

FOOTLIGHTS BORDERLESS SPOT LITES OLIVETTES PORTABLE SWITCHBOARDS DIMMERS GELATINE EFFECTS

FITZROY 1241

SALES RENTALS

COMPLETE STAGE EQUIPMENT

J. D. MARTIN STUDIOS

STAGE PRODUCTIONS PRESENTATION SETTINGS

FABRICS—RIGGING—SCREENS

FOOTLIGHTS BORDERLESS SPOT LITES OLIVETTES PORTABLE SWITCHBOARDS DIMMERS GELATINE EFFECTS

FITZROY 1241

SALES RENTALS

COMPLETE STAGE EQUIPMENT

J. D. MARTIN STUDIOS

STAGE PRODUCTIONS PRESENTATION SETTINGS

FABRICS—RIGGING—SCREENS

FOOTLIGHTS BORDERLESS SPOT LITES OLIVETTES PORTABLE SWITCHBOARDS DIMMERS GELATINE EFFECTS

FITZROY 1241

SALES RENTALS

COMPLETE STAGE EQUIPMENT

J. D. MARTIN STUDIOS

STAGE PRODUCTIONS PRESENTATION SETTINGS

FABRICS—RIGGING—SCREENS

FOOTLIGHTS BORDERLESS SPOT LITES OLIVETTES PORTABLE SWITCHBOARDS DIMMERS GELATINE EFFECTS

FITZROY 1241

SALES RENTALS

COMPLETE STAGE EQUIPMENT

J. D. MARTIN STUDIOS

STAGE PRODUCTIONS PRESENTATION SETTINGS

FABRICS—RIGGING—SCREENS

FOOTLIGHTS BORDERLESS SPOT LITES OLIVETTES PORTABLE SWITCHBOARDS DIMMERS GELATINE EFFECTS

FITZROY 1241

SALES RENTALS

COMPLETE STAGE EQUIPMENT

J. D. MARTIN STUDIOS

STAGE PRODUCTIONS PRESENTATION SETTINGS

FABRICS—RIGGING—SCREENS

FOOTLIGHTS BORDERLESS SPOT LITES OLIVETTES PORTABLE SWITCHBOARDS DIMMERS GELATINE EFFECTS

FITZROY 1241

SALES RENTALS

COMPLETE STAGE EQUIPMENT

J. D. MARTIN STUDIOS

STAGE PRODUCTIONS PRESENTATION SETTINGS

FABRICS—RIGGING—SCREENS

FOOTLIGHTS BORDERLESS SPOT LITES OLIVETTES PORTABLE SWITCHBOARDS DIMMERS GELATINE EFFECTS

FITZROY 1241

SALES RENTALS

COMPLETE STAGE EQUIPMENT

J. D. MARTIN STUDIOS

STAGE PRODUCTIONS PRESENTATION SETTINGS

FABRICS—RIGGING—SCREENS

FOOTLIGHTS BORDERLESS SPOT LITES OLIVETTES PORTABLE SWITCHBOARDS DIMMERS GELATINE EFFECTS

FITZROY 1241

SALES RENTALS

COMPLETE STAGE EQUIPMENT

J. D. MARTIN STUDIOS

STAGE PRODUCTIONS PRESENTATION SETTINGS

FABRICS—RIGGING—SCREENS

FOOTLIGHTS BORDERLESS SPOT LITES OLIVETTES PORTABLE SWITCHBOARDS DIMMERS GELATINE EFFECTS

FITZROY 1241

SALES RENTALS

COMPLETE STAGE EQUIPMENT

J. D. MARTIN STUDIOS

STAGE PRODUCTIONS PRESENTATION SETTINGS

FABRICS—RIGGING—SCREENS

FOOTLIGHTS BORDERLESS SPOT LITES OLIVETTES PORTABLE SWITCHBOARDS DIMMERS GELATINE EFFECTS

FITZROY 1241

SALES RENTALS

COMPLETE STAGE EQUIPMENT

J. D. MARTIN STUDIOS

STAGE PRODUCTIONS PRESENTATION SETTINGS

FABRICS—RIGGING—SCREENS

FOOTLIGHTS BORDERLESS SPOT LITES OLIVETTES PORTABLE SWITCHBOARDS DIMMERS GELATINE EFFECTS

FITZROY 1241

SALES RENTALS

COMPLETE STAGE EQUIPMENT

J. D. MARTIN STUDIOS

STAGE PRODUCTIONS PRESENTATION SETTINGS

FABRICS—RIGGING—SCREENS

FOOTLIGHTS BORDERLESS SPOT LITES OLIVETTES PORTABLE SWITCHBOARDS DIMMERS GELATINE EFFECTS

FITZROY 1241

SALES RENTALS



# INSIDE FACTS

*Of Stage and Screen*

Published Every Saturday  
One Year - - - \$4.00 Foreign - - - \$5.00

Advertising Rates on Application

Established 1924

As a weekly publication: Entered as Second Class Matter, April 29, 1927, at the Post Office at Los Angeles, California, under the Act of March 3, 1879.

Published by

Inside Facts Publishing Company, Inc.  
800-801 Warner Bros. Downtown Blvd., Los Angeles, Calif.  
Telephone TUCKER 7832

JACK JOSEPHS President and Editor  
ARTHUR WM. GREEN Vice Pres. and Counsel  
JEAN ARMAND General Manager

Vol. XII Saturday, December 22, 1930 No. 23

## INSIDE FACTS' ANNIVERSARY

Inside Fact's seventh annual holiday anniversary number will be published at the end of this month. During the seven years of its operation, this publication has been conducted on businesslike, merchandising methods. Advertisements were placed for the return they brought, not to obtain publicity exemption from deserved pans of the press.

The same policy will be retained in connection with advertising in the holiday anniversary special. Advertisements are now being received, from those, who want to advertise in this enlarged number, with its wider circulation.

## MELHINGER LEAVES FOR EASTERN JOB

Art Melhinger, for the past two years the tenor soloist for Hiram, Ind., left this week for New York City, where he is to become general professional manager to De Soto, Brown & Henderson, Inc., music publishers.

Lucky Wilbur, late with Shapiro, Bernstein, has taken over the coast assignment for Harms.

## SHOE STORE MOVES

Ward's, the electrical and special footwear store and factory have moved to larger quarters, featuring an unusually complete line of the artistic shoes, and also to specialize in the manufacture of orthopedic. Wangerin's daily mail includes orders from all parts of the globe.

## ADD TO COMEDY CAST

Edgar Baker and Jack Duffy have been added to cast of Paul Stelling's current Educational-Christie comedy.

## TEC STARTS ONE

"Sheer Luck," an elaborate melodrama, will be produced at the Tec Arts Studio on Wednesday. Nick Stuart and Jobyna Ralston will be co-starred.

## COMPLETE TIBET PIC

McGraw production of the old story, "The Southerner," is completed. Picture said to have some of the finest singing ever recorded. Lawrence Tibbett's golden voice dominates the story, assisted by unusually fine work of the Ethopian Enthusiasts.

## KEN KLING TO WRITE

Ken Kling, cartoonist, and creator of "Lulu Riley," which is being syndicated throughout the country by the McNaught Syndicate, arrived in Hollywood this week to write dialogue for Educational-Christie comedies.

## O'BRIEN UNIT GOES

George O'Brien unit has left Fox Studios' location at Catalina. O'Brien is starring. "Seas Below" was directed by John Ford, is the picture.

## GLENN BELT SIGNED

Phil L. Ryan Productions, with headquarters at Metropolitan Sound Studios, has signed Glenn Belt as production manager.

## JOTS OF WORK

Three hundred and fifty extra players of widely varying types are being used in "Sin Takes a Holiday." Pathé.

## JESSE STAFFORD

And His San Francisco PALACE HOTEL ORCHESTRA  
Featuring His and Gene Rose's Song Hit, "Tonight"

## AL NEWMAN

and his Roosevelt Hotel Orchestra with  
**JOHNNY MURRAY**

and broadcasting nightly over station KFWB and affiliated stations is another of the well known celebrities who features the following Robbin's hits nightly

"Go Home and Tell Your Mother," "Here Comes the Sun," "Just a Little Closer," "You're Simply Delish"

ROBBINS MUSIC CORP.  
799 SEVENTH AVE. NEW YORK CITY

## TED HENKEL

MUSICAL PRESENTATION  
CONDUCTOR AND DIRECTOR  
CAPITOL THEATRE

Sydney, Australia

Pit Orchestra of 30 Stage Band of 20

## Legit—Continued

(Continued from page 5)  
in protein delineations to be accidental.

This puzzle this reviewer is the bland indifference of movie execs to Mr. Carroll's box office potential. With so much tepid talent at work in the movies, it is hardly need of the convincing kind to think this hasn't produced, not only in "The Bad Man," but several other Mexican and Italian characterizations.

No little praise due Henry Duffy in assembling Carroll's support. George Leffingwell is a "curses" type of modern cast that seems destined to go to the stage, and Gale Gordon continues to be a flock of followers, who go for the Jack Holt stuff.

Price.

## Night Club

### POM POM CAFE

LOS ANGELES (Continued)

(Reviewed Dec. 2)

Entirely new, yet running under the old name, the Pom Pom cafe was opened Tuesday night by Kenneth Harnan. New idea and good atmosphere, but the wait is a trifle slow. It is possible the old name will be detrimental, with its associations of rowdiness under the mis direction of Hale Huggins.

A more distinctive class of people were present at the rejuvenated Pom Pom than have frequented night clubs in considerable numbers. The place is new, decorated, fine type of entertainment, and atmosphere of respectability and the general cordiality. Ralph Arnold, it is here, has his own bar and the cabaret has all necessary elements for success.

Under the Harnan regime the line girls do not depend upon their looks in quality of girls for numbers. This was noticeable in a Hawaiian selection, which was collected and rearranged and snappy, but did not detract from the show was staged by Pearl Eaton, with Boyd booked by Johnnie Beck. Frank Brainwood appeared with his band, and the girls, but is versatile enough to work into this type of stuff. His voice is good.

Additional talent was in the form of dome girls, Edna, Helen, who do a chair dance, and Joan Clifford, petite acrobatic dancer with excellent hand balance. Betty White, a blonde, and a Hawaiian string trio while entertaining, appeared out of place in the night club. Musical numbers are by an eight-piece colored orchestra, which probably will improve.

Associated with Harnan in the venture is Al Fretts, who states a \$1 cover charge will prevail at all times.

Woolley.

### PETER PAN WILL PLAY MUSIC BOX

"Peter Pan" will be presented in its strictly original form for the first time here by the Civic Repertory Company at the Music Box, Dec. 12, for three weeks.

Marion Clayton takes title role.

Douglas Stuart directs.

Others in cast are Foster Harvey, Mary Martin, Harry Arthur Cross, June Bennett, Carleton Young and Doris Whitney.

IN TIPSY ROLE

Miss Olive Tell, appearing in "Women Who Take," Mason this week, does a tipsy role for the first time in her career.

## B. B. B. Says:

• • •

Still they come ROY SEDLEY at the Arky-Okey . . . BILLY GIBSON, the "King of Comedy" . . . DAVE GORDON and BABE GOODMAN, the "Duke of Dixie" . . . ROME and DUNN guest of honor at the cedar Friday night party . . . BOB COOPER . . . PROF. MOORE in town . . . JUDY GARLAND, the "girl next door" . . . Don't ask LEONARD STEVENSON . . . Peter A. M. STEVENSON . . . Fred Astaire, stepper.

P. S. — The Celar is at Connie Street and Hollywood Boulevard . . . between the film and Calumet . . . the phone numbers are Granada 3882 and 1010 . . . the celar is free at the lot across from the celar . . . the celars are the TERRYS and SAMSONS are there.

Thank You.

## TUNING UP

With  
Billy Hamer

We have heard it said, "music is not a business, it is a condition" and the intimation becomes additionally impressive with the suggestion that it is. Not a few managers in the local music offices are being moved, and we get the idea that the music business has become desperate for the want of "hits," when, as a matter of fact, there is no such thing as a hit anymore. It is with regret that we lose a few of these boys, who are victims of circumstances over which we honestly believe

A baby girl was born to Mr. and Mrs. Murray Peck on the morning of Nov. 17 at Glendale Research Center. The little Miss is named Beverly Marion. Both mother and daughter are reported doing nicely. Murray, a local songwriter of no little note, is NOT passing out cigars, stating that neither he nor the baby smoke.

A Pacific Coast Club Rythm Makers are playing at the State Theatre in Long Beach.

\* \* \*

Joe Marengo and his orchestra are still at the Italian Village.

We haven't seen Vince Rose's name on a time for some time. Dr. Sylvia, Brown & Henderson just put out his "Fall in Love with Me." It is so good that Ben Berlin can't call it a flop. The song is a year and a half, all of which should mean something, for Ben has given us some of our biggest hits in that time.

Famous has come out with something that is giving the bands added reason to do plenty of "woodshedding." The reason is "Satan's Holiday," which offers a great deal of fun with a fox-trot tempo.

## Super To Start

Cecil B. de Mille soon will start production of "The Squaw Man" with Reginald Denny in title role. Four months allowed for production, and a budget of \$1,000,000.

## The MITZI GIRLS

Six Beautiful and exquisitely costumed girls who dance as a unit or in teams. Doing the latest dance creations.

AGENTS: Include this group in your next entertainment.

PRODUCED BY

## BEN & SALLY

112 West Sixth Street, Long Beach. Phone 667-67

## PATRICK and MARSH

(AGENCY)  
VAUDEVILLE—ORCHESTRAS

## WANTED!

ACTS SUITABLE FOR PICTURE HOUSE PRESENTATION AND CLUBS

WRITE—WIRE—CALL

607-8 Majestic Theatre, Bldg. 845 South Broadway, Los Angeles Phone TUCKER 2140

## JACK SPRIGG

MUSICAL DIRECTOR

R-K-O ORPHEUM SAN FRANCISCO

## WILL PRIOR

MUSICAL DIRECTOR  
1187 South Rodeo Drive Los Angeles OXFORD 6571

## HARVEY

VALLIE

KARELS SCHOOL OF DANCING 7377 Beverly Blvd. OR. 2688

## George and Florence Barclay

PRODUCERS AND DANCE DIRECTORS

now associated

DOUGLAS SCHOOL OF DANCING

1417 7th Avenue—Seattle

One of the finest theatrical producing dance studios

the Pacific Coast

"Regards to our many friends in Los Angeles"

# SAN FRANCISCO

HAROLD J. BOCK, Manager, Phone DOuglas 2213  
KRESS BLDG., 935 MARKET ST., Office Suite 504

## ORPH LEADS WITH 'SIN'

SAN FRANCISCO, Dec. 4.—While many cinema centers found it tough pickings, Orpheum came to the rescue. "It has been a bad day" and ran off with one of the most satisfactory grosses of the town. Other houses weren't particularly strong. Despite previous shows of such pictures as "Sinister's Holiday," "Death Takes a Holiday," and "Holiday," RKO grabbed off a neat \$13,000 on "Sin."

The same day, the San Fran body blows on "War Nurse," but flicker drew lot of women trade, and the figure wasn't bad at \$10,000.

"Front Page" was a smash hit. Leonard Hayes, Joe Firestone, Ed O'Malley, Jess Jessup, George Carroll, Floyd Wright, Barney Chriss, County, wife, Oscar Preston, Jack Lester, Maxine Newman . . . and plenty of others.

Milt Kahl, of the Fox West Coast offices, made a selection from most recent films. "Tillie's Wedding," will citation the press pile of stock productions, but will boost the tariff from 75 cents to a \$1 top. Since its resounding success, "Gang's" pulled down a fair \$8000 for the St. Francis; "Sunny" at the California did \$11,000 with "Going Wild" next.

## MARSHALL, RIVERS TAKE OVER TIVOLI

SAN FRANCISCO, Dec. 4.—After three weeks of operation Ackerman and Harris pulled out of the Tivoli, leaving it to Richard Marshall and Walter Rivers, who will citation the press pile of stock productions, but will boost the tariff from 75 cents to a \$1 top.

Its resounding success, "Gang's" pulled down a fair \$8000 for the St. Francis; "Sunny" at the California did \$11,000 with "Going Wild" next.

## LEAGUE BUYS PAR

SAN FRANCISCO, Dec. 4.—Jungle League, Inc., San Francisco bought out the Paramount, here, Wednesday night to stage a benefit show of its own for the J. L. foundation home. Publicis' "Ole Virginian" will open on Dec. 10. John Lester leaders staged a prologue to the preview of "Morocco" at which Gary Cooper did a personal appearance.

**PUBLIC TO BUILD**  
OAKLAND, Dec. 4—Application was made this week to the city for a permit to build a 4,000-seat house by Paramount and a general contractor was awarded to George Wagner for construction of theatre. Expected house will be finished in February.

**DANCE TEAM SIGNED**  
SAN FRANCISCO, Dec. 4.—Jack Holland and June Knight are in at the Hotel Mark Hopkins as feature members of the new dance engagement. Craig Letch also has joined Anson Week's orchestra, handling most of the vocal work.

**YANKEE PASSES ON**  
SAN FRANCISCO, Dec. 4.—Richard Yanke, charter member of the local Musicians' Union, passed away this week after a short illness.

**SEC. IMPROVING**  
SAN FRANCISCO, Dec. 4.—Helen McMath, secretary to Arch M. Bowles, is recovering from an appendicitis operation performed last week.

**FRANK GOES NORTH**  
SAN FRANCISCO, Dec. 4.—Frank Whitehead, advertising director for Fox West Coast, was in from Los Angeles this week to confer with Arch M. Bowles, divisional head of F. W. C.

**RANDALL WELL**  
SAN FRANCISCO, Dec. 4.—Earl Randall, theatre contact man for Francis Valentine Co., printers, is back on the job after a prolonged illness.

**FOR SALE  
DANCE STUDIO**  
Fully equipped—light—airy—best  
location—clients—  
Very reasonable  
**CAUSE—SICKNESS**  
**INSIDE FACTS**  
SAN FRANCISCO

## Market St. Gleanings

## 'SISTERS' IS LONG RUNNER

SAN FRANCISCO, Dec. 4.—Most startling thing in local legit is "Stepping Sisters" at Duffy's Alcazar.

Opening four weeks ago to fair business, piece has steadily built until its fourth stanza is almost two thousand over the initial seven days. Don't expect \$6000, and it's going to take longer.

Third week of Tivoli and first of "Apple Cart" at the Palace. "Boys" is the greatest hit of the year.

Walking away from the house this week, turning over to Dick Martin and Walt Rivers, who open "Whole Town's Talking" this Sunday.

"Apple Cart" was in the Geary last week but did not well, and \$11,000 is the limit that it holds, living over for a third. "Green Boat" will not open at the "Columbia" and house, like the Curran, is dark. Green Street okay with "Ex-Mistress."

## MARKOWITZ GETS EMBASSY CONTROL

SAN FRANCISCO, Dec. 4.—Dan Markowitz takes over the Embassy Theatre today from William Wagnon, climaxing a run of joint booking under management at the upper Market street picture house.

Wagnon will continue his activities on the Davies, which will be given to second runs. Lease on the Davies is understood to be held by Universal.

CARL COMES BACK  
SAN FRANCISCO, Dec. 4.—After an absence of several years, Carl Christiansen is back on KJBS as announcer.

## Denver Radio

Jimmy Joy and his Orchestra at Hotel Cosmopolitan are doing a series of NBC network broadcasts, originating at KOA, Denver.

J. Allen Grubb, tenor, and Lucile Fowler Carter, tenor, to be on KOA, December 10. Concert Orchestra on General Electric Hour broadcast over KOA.

Olinger Maier Quartet, famed for its singing of sacred songs, returns to KOA, for its third season of broadcasting. \*

Conoco Listeners' Hour, new musical program sponsored by Conoco Oil Company, has begun as a series of half-hour broadcasts over KOA. \*

Since advent of radio, the musically uneducated are acquiring an "ear." If not musical, knowledge of better kinds of music, judge from a request that came recently to KOA. "Please play to me," said the letter, "the 'Barker' Role from the Tales of Hoffman."

## FOREVER FREE FROM UNSIGHTLY HAIR

A few pleasant RAY-O treatments removes superfluous hair permanently.

No sensation whatever in the treatment and the hair will never return. Write for booklet or come to for free and confidential consultation.

**Ray-O System**  
802 Anglo-Bank Bldg.  
830 Market Phone Sutter 4714  
SAN FRANCISCO

**McCOWN**  
STUDIO  
of  
DANCING

577 Geary St. San Francisco  
Franklin 2562

Aerobic, Stage, Tap, Rhythm,  
Ballet and Ballroom Dancing

**ROUTINES FOR THEATRICAL PEOPLE**

Private Lessons by Appointment  
Children's Classes Saturday at 11  
Young People's Classes, Eves.,  
8 to 11.

## HIRSCH - ARNOLD

BALLET MISTRESSES

created and costumed all dance numbers now on tour Fox Circuit with  
F. & M.'s "Brunettes" idea.

## S. F. RADIO NOTES

"INSIDE FACTS" HEREWITHE PRESENTS SECOND LIST OF A SERIES GIVING EXECUTIVE AND ARTIST PERSONNEL OF BAY DISTRICT RADIO STATIONS. CLIP AND FILE THIS LIST FOR YOUR REFERENCE.

### KGO PERSONNEL

Hunter-Dulin Bldg., San Francisco

(National Broadcasting Co.)

DON F. GILMAN

Vice-President, Pacific Division

H. F. ANDERSON

Sales Manager

LLOYD YODER

Publicity Director

CHARLES McCARTHY

Mgr. Station Relations

ARTIST STAFF

Arion Troj (Joyce) singer; Josephine Hobbs, Marguerite Avery), instrumentalists; Phyllis Ashley (soprano); Eva Grunberg (soprano), contralto; Marie Baker, reader; Bernice Berwin (Jack and Ethyl), reader; Barbara Blanchard, soprano; Thelma Brown, pianologist; Anita Wilson Churchill, soprano; Otto Cohen, reader; Jack Cowden, reader; Dr. Laurence L. Cross, religious programs; Harold Davis, baritone; Anna Lewis, David Harpist; Bobbie Deane, reader; William Don, monologist; George Eldredge, basso.

Donald Gray, reader; Mary Grace, contralto;

Annette Hastings, pop soprano; Cleo Hill, soprano; Alan Jones, piano;

Bart Hopkins, reader; Bert Horton, reader; Ply Margaret Hughes, reader; Bonnie Carol Jacks, reader; Gunnar Johansen, pianist; Joseph Kelly, tenor; Guyana Jones, reader; Maynard Jones, basso; Betty Kelyn, soprano; Thomas Kiley, reader; Robert Kline, reader; Selena Klassen, tenor; Lucille Kirtley, soprano; Barbara Lee, reader; Ben Lewis, reader; George LePage, soprano; Anthony Linden, flutist.

Charles Lester, pianist; Ted Maxwell (Jack and Ethyl) (Spotlights), reader; Charles McLaughlin, tenor; Sam Morland, reader; Edmund Mortagne, pop contralto; Gypsy and Maris, harmony team; John O'Brien, pianist; Frank O'Connor, reader; Gwynneth Jones, reader; Dr. Paul Pfeifer, pianist; Eileen Piggott, vocalist; William Powell, tenor; Eddie Purcell, etc. Marjorie Primley, pop singer; Olympians (Myrnard Jones, dir., Gwynn Jones, John McCrea, Joe Tissier, Oliver Jones), male quartet; Michael Rafetto, pianist; Charles Randolph, tenor; Eva Garcia, dir., Marian Nicholson, Doreen Dukes Dunnin, instrumental trio.

Annabelle Jones, Rose, contralto; William Royle, reader; Neal Spaulding, pianist; Southern Harmony Four; Pearl King Tanner, reader; Neva Tilton, reader; Fred Thomas, reader; George Williams, reader; Gail Taylor, singer; John Toffoli, accordionist; Olive West, reader; Elizabeth Wilbur, Wilbur Barber, reader; Oscar Young, pianist.

MUSICAL DIRECTORS

Walter Behan, pop music; Harry Classical; Joe Hornik, pop and classical; Mahlon Merrick, pop; Max Graneshopf, pop.

PROGRAM DEPT. PRO

Howard Millbourn, director; Thomas Hutchinson, assistant; Janet Stitt, secretary; Ben McLaughlin, daytime director; Josephine Bartlett, continuity; Frank O'Connor, reader; Gwynneth Jones, reader; Bob Nichols, L. T. S. Perkins, Harry DeLauson, Carl Colman and Carlton Morse, production; John Ribbe, assistant; educational director; H. F. Anderson, continuity; Cedric Underwood, Bill Andrews, George Hill, Conneter, continuity; Cecil Underwood, Tommie Moore, Jack Keough, announcers; L. S. Frost, program traffic; Macdonald, Dorothy Tamm, Russell McNell, librarian; George Swire, assistant; Ward Willibee, library; Gladys Cross, hostess; Ruth Westgate, night hostesses.

TECHNICAL DEPT.

Alfred Saxton, technical engineer; William Moore, assistant; O. A. E. DeWitt, maintenance supervisor; William Bowen, chief operator; D. E. DeWitt, A. E. Evans, J. W. Baker, E. A. Poage, Charles Kilgore, H. C. DeWitt, G. E. Elwin, David Kennedy, A. E. Fisher, Edward Calahan, Ernest Winkler, E. W. Winkler, H. H. Hinckle, Jr., F. A. Kilgore, E. L. Parkhurst and Stephen Hobart, operators.

PRESS RELATIONS DEPT.

Lloyd Yoder, manager; Milton Samuel, night press representative; Louis Landis, feature writer; Marie Els, press representative; Margaret Denison, clipping clerk; Nadine Amos, secretary; Athia McCuen, typist.

Willard Kimball's revised Night Owl over KTAB is a pip, and being a cinch to build up a nice following.

The one blot on its fair escutcheon was called to our attention when we wandered into the KTAB studio last Saturday night. Strange noises over our ears, and investigation revealed that was none other than Bob Williams, the "Rocky" Valve on "Sleep Valley," but minus the megaphone. The artistic will creep out on these people, even though they be station managers.

Corinne Tilton and Selina Louis, from vaude, are now being heard over the network, emanating from the local studios, doing much of the same stuff that made Miss Tilton a vaude name.

Frank Galvin has joined KJBS as an announcer and team mate of Art Fadden in variety programs. \*

Eleanor Allen's "Dream Melody" program from KFRC is an especially well done organ offering, combining both tone and color in pleasing numbers. \*

In addition to his multiple duties of reviewing shows and blue penning press agent copy, Fred Johnson, Call-Bulletin theatre editor, is expected back from KFRC every Tuesday afternoon with theatre chatter.

Meredith Willson, KFRC orchestra director, is expected back this Friday from New York where he went for a short vacation.

ROESCH IS STRICKEN

SAN FRANCISCO, Dec. 4.—

Summer, stricken by appendicitis

last Monday morning, George

Roessch, assistant divisional advertising

manager for Fox West Coast,

was removed to the French hospital

where he is now convalescing.

MGM ALL RITZY

SAN FRANCISCO, Dec. 4.—

New and enlarged office of Metro-

Goldwyn-Mayers has been opened

on Hyde and Eddy where the MGM

exchange has moved from its previous Golden Gate avenue head-

quarters.

## HARRY BUSH, M. D.

### Hill Billy King

Coming East With

"When the Bloom Is on the Sage"

Vincent, Howard, Freeman Lmt.,

731 S. Grand Av., L. A.



## EDDIE PEABODY

"The Banjo-Boy of Joyland"

NOW PLAYING A SPECIAL  
TWO WEEKS ENGAGEMENT

— AT —  
**LOEW'S STATE THEATRE**  
LOS ANGELES

— [ *Many Thanks to Marco* ] —

UNDER THE PERSONAL MANAGEMENT OF MRS EDDIE PEABODY

Scanned from the collection of  
Karl Thiede

Coordinated by the  
Media History Digital Library  
[www.mediahistoryproject.org](http://www.mediahistoryproject.org)